

FUNDAMENTALCHANGES

# 25 MINOR PENTATONIC LICKS FOR BLUES GUITAR

A Fundamental Changes Mini Book

25 Minor Pentatonic Blues Licks

Audio Examples for Free Download

Every Position on the Guitar

Standard Notation & Tablature

Includes Backing Tracks

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BA hons, Dip. HE

# 25 Minor Pentatonic Licks for Blues Guitar

## Introduction

All examples in this book are available as free audio downloads from [www.fundamental-changes.com](http://www.fundamental-changes.com)

If you would like a high resolution pdf of this book for free, please email your sales receipt to the address at the end of this book.

This book contains 25 new and original minor pentatonic blues guitar licks. There are 5 licks for each of the 5 minor pentatonic scale shapes shown below.

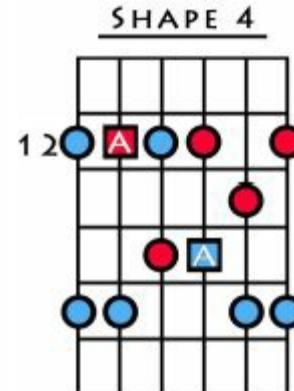
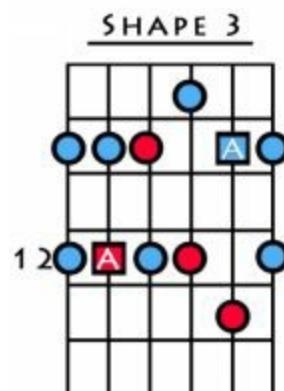
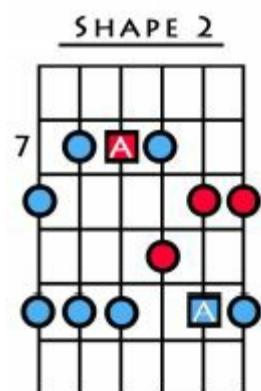
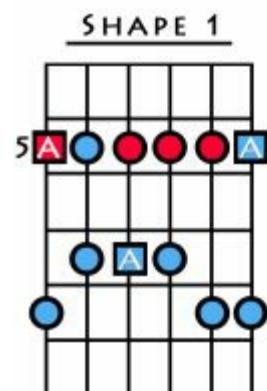
Each lick has a corresponding audio example which is available for **free download** (no strings attached!) from [www.fundamental-changes.com](http://www.fundamental-changes.com) just click on the ‘downloads’ link. Also included are 3, high quality backing tracks at different speeds to get you playing as soon as possible.

Also in this book there is a section on how to practice these lines so they naturally incorporate into your playing.

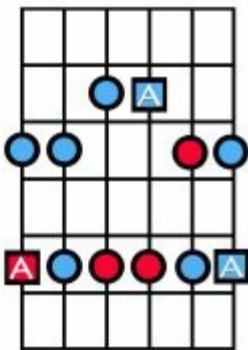
This book came out of a need to develop great blues playing in many of my 40+ weekly private guitar students. Every line in this book has been tried and tested on private students who pay many multiples of the cost of this book. It’s all ‘good stuff’ and every line contained in these pages will teach you something about a different area of the guitar whilst giving you some great lines to play.

**If you like this book, please write a quick review!**

If you don’t already know them, here are the 5 shapes of the minor pentatonic scale in the key of A. To learn them, play and visualise the chord (red dots) and then play through the scale.



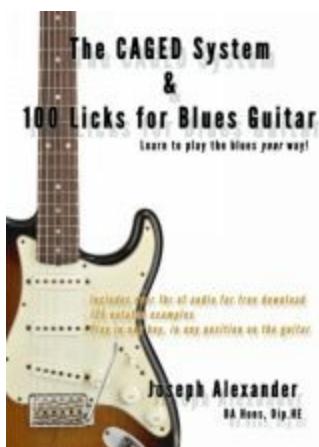
### SHAPE 5



*This book is a short sample of the longer work, **The CAGED System and 100 Licks for Blues Guitar**, which delves deeply into the CAGED system and teaches you vocabulary for all over your guitar neck. The 106 page volume is available on Amazon as a paperback or Kindle Download.*

*It covers Major and Minor Pentatonic scales, The Blues Scale and The Mixolydian Mode.*

***The first two chapters are included as a free gift at the end of this book.***



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# Chapter 1 - Minor Pentatonic Licks in 5 Shapes

We all need to start somewhere with our musical vocabulary, and just as we learned to talk by copying our parents, we learn to play by copying the people we like to listen to.

We will look at 5 Pentatonic licks for each positional shape, remember *visualise* each chord shape from the introduction on the neck as you use these lines.

**\*\*\*Blues licks are difficult to write/read accurately in notation and tab. Listen and sync your playing to the audio examples to get an idea of the actual phrasing and nuance.\*\*\***

Practice these ideas by first learning an individual idea, and then playing it over **Backing Track One: Slow Blues in A Minor**. Try learning one line from each shape first, rather than learning five lines in one position.

Take it in turns to play one lick in each position ascending the guitar neck. When you can do that move on to learning a new line from each shape and repeat the exercise.

*Don't be too strict with yourself about rhythm and phrasing at this stage. We're just learning to move positions.*

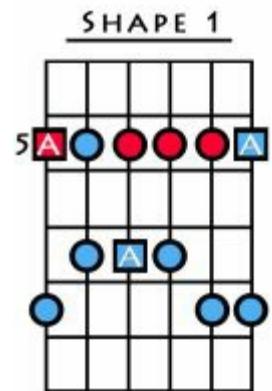
In chapter 2 we will discuss some very useful ways to practice these lines and how to use them to be creative in your own soloing.

This book is a short sample of the longer work, **The CAGED System and 100 Licks for Blues Guitar**, which delves deeply into the CAGED system and teaches you vocabulary for all over your guitar neck. The 106 page volume is available on Amazon as a paperback or Kindle Download.

It is available here on [Amazon US](#)

And here for [Amazon UK](#)

# Minor Pentatonic Shape 1 Licks



Here are 5 lines built around Shape 1. They are all played as audio examples.

Figure and audio example 1.1a

12/8

FULL

1/2

Figure and audio example 1.1b

Figure and audio example 1.1c

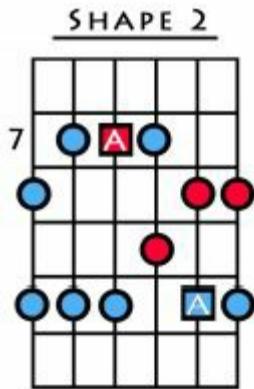
**Figure and audio example 1.1d**



**Figure and audio example 1.1e**



# Minor Pentatonic Shape 2 Licks



Here are 5 lines built around Shape 2. They are all played as audio examples.

**Figure and audio example 1.2a**

Musical notation and guitar tab for Figure 1.2a. The notation shows a melody line on a treble clef staff. The tab shows the corresponding fingerings and string numbers (12th, 10th, 8th) for each note. Arrows indicate specific finger movements, such as a 1/2 step up from the 8th to the 10th fret.

**Figure and audio example 1.2b**

Musical notation and guitar tab for Figure 1.2b. The notation shows a melody line on a treble clef staff. The tab shows the corresponding fingerings and string numbers (12th, 10th, 9th, 7th) for each note. Arrows indicate specific finger movements, such as a 1/2 step up from the 7th to the 10th fret.

**Figure and audio example 1.2c**

Musical notation and guitar tab for Figure 1.2c. The notation shows a melody line on a treble clef staff. The tab shows the corresponding fingerings and string numbers (10th, 8th, 9th, 10th, 8th, 9th, 10th, 8th, 9th, 10th, 10th, 10th, 10th) for each note. Arrows indicate specific finger movements, such as a 1 1/2 step up from the 9th to the 10th fret.

**Figure and audio example 1.2d**

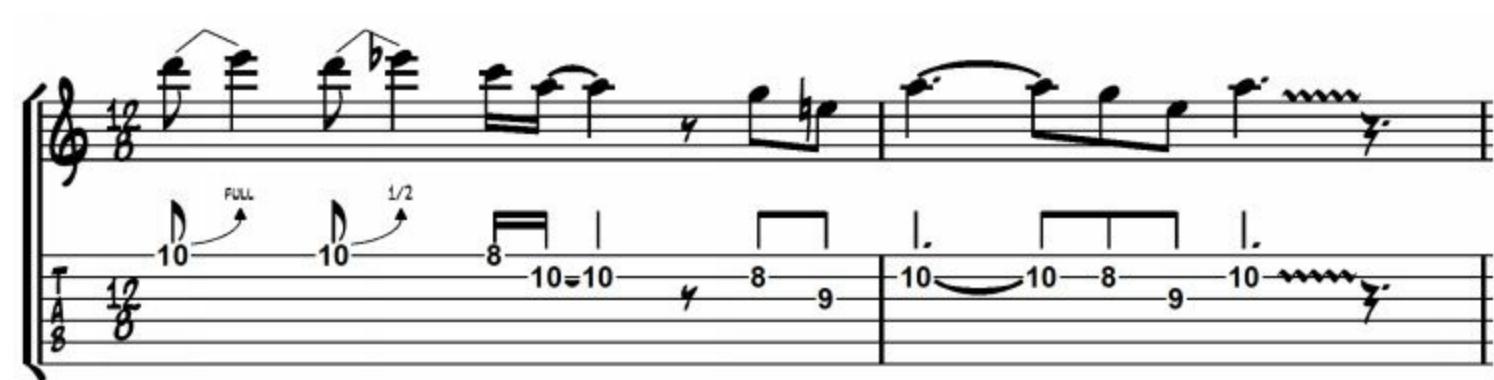
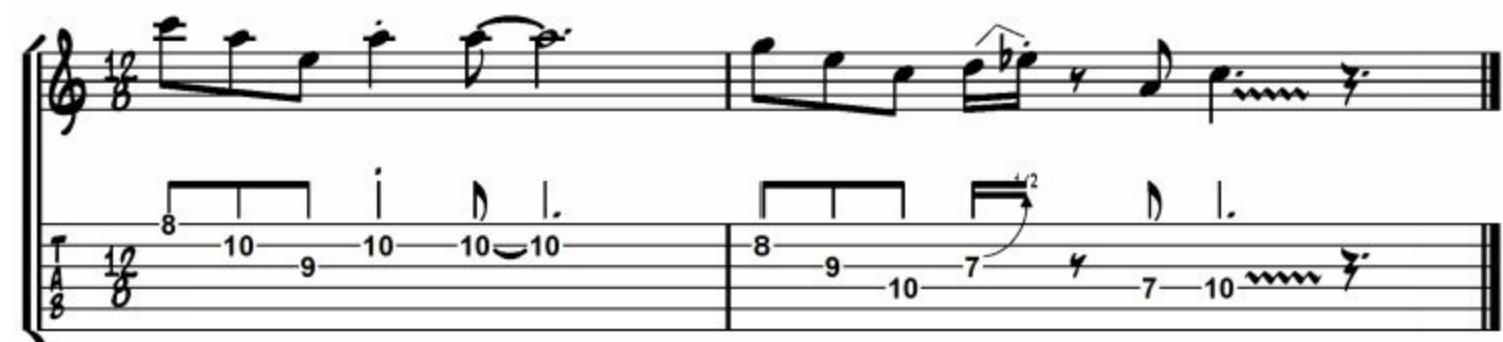
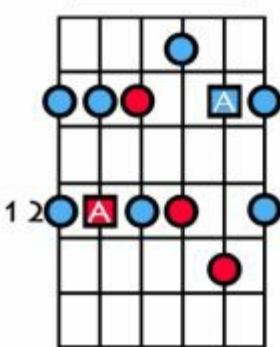


Figure and audio example 1.2e



# Minor Pentatonic Shape 3 Licks

SHAPE 3



Here are 5 lines built around Shape 3. They are all played as audio examples.

**Figure and audio example 1.3a**

Musical notation for Figure 1.3a. It shows two staves. The top staff is treble clef, 12/8 time, with a key signature of one sharp. The bottom staff is bass clef, 12/8 time, with a key signature of one sharp. The notation includes various slurs, grace notes, and dynamic markings like '1/2' and 'FULL'. Fingerings are indicated below the bass staff. The music consists of a series of eighth-note patterns.

**Figure and audio example 1.3b**

Musical notation for Figure 1.3b. It shows two staves. The top staff is treble clef, 12/8 time, with a key signature of one sharp. The bottom staff is bass clef, 12/8 time, with a key signature of one sharp. The notation includes various slurs, grace notes, and dynamic markings like 'FULL'. Fingerings are indicated below the bass staff. The music consists of a series of eighth-note patterns.

**Figure and audio example 1.3c**

Musical notation for Figure and audio example 1.3d. The top staff is in treble clef and 12/8 time. The bottom staff shows a guitar neck with strings A, D, and G. Fingerings are indicated: 12, 10, 9; 12, 12; 12, 9, 10; 12. Arrows labeled "FULL" and "1/2" point to specific notes on the neck.

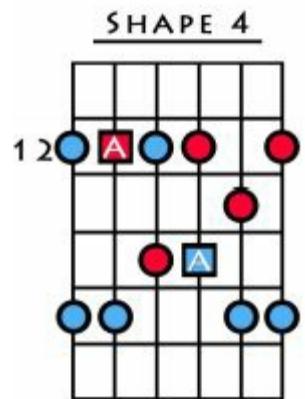
Figure and audio example 1.3d

Musical notation for Figure and audio example 1.3e. The top staff is in treble clef and 12/8 time. The bottom staff shows a guitar neck with strings A, D, and G. Fingerings are indicated: 12, 12, 13, 12, 9, 10; 12, 9, 10; 12, 9, 10; 12, 12. Arrows point to specific notes on the neck.

Figure and audio example 1.3e

Musical notation for Figure and audio example 1.3e. The top staff is in treble clef and 12/8 time. The bottom staff shows a guitar neck with strings A, D, and G. Fingerings are indicated: 10, 12, 9, 10; 12, 9, 10; 10, 12, 9, 10, 12. Arrows labeled "1/2" point to specific notes on the neck.

# Minor Pentatonic Shape 4 Licks



Here are 5 lines built around Shape 4. They are all played as audio examples.

**Figure and audio example 1.4a**

**Figure and audio example 1.4b**

**Figure and audio example 1.4c**

Musical score and fretboard diagram for Figure and audio example 1.4d. The score consists of two staves. The top staff is a treble clef staff with a tempo of 8va. The bottom staff is a bass clef staff with a tempo of 12. The fretboard diagram shows the strings T (top), A, and G. Fret markings are shown above the strings. The first measure shows a sequence of notes with fingerings: 2, 4, 4. The second measure shows a sequence of notes with fingerings: 15, 15-12, 15-12, 15-13, 15-13. The third measure shows a sequence of notes with fingerings: 14. The fourth measure shows a sequence of notes with fingerings: 14. The fifth measure shows a sequence of notes with fingerings: 14.

Figure and audio example 1.4d

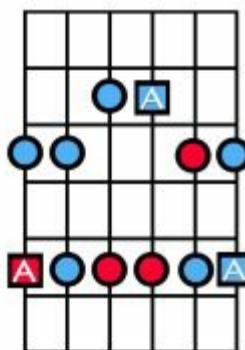
Musical score and fretboard diagram for Figure and audio example 1.4e. The score consists of two staves. The top staff is a treble clef staff with a tempo of 8va. The bottom staff is a bass clef staff with a tempo of 12. The fretboard diagram shows the strings T (top), A, and G. Fret markings are shown above the strings. The first measure shows a sequence of notes with fingerings: 14. The second measure shows a sequence of notes with fingerings: 14-14, 14-12-14, 15. The third measure shows a sequence of notes with fingerings: 13-13, 14-14. The fourth measure shows a sequence of notes with fingerings: 13-13, 14-12-14. The fifth measure shows a sequence of notes with fingerings: 13-13, 14-14.

Figure and audio example 1.4e

Musical score and fretboard diagram for Figure and audio example 1.4e continuation. The score consists of two staves. The top staff is a treble clef staff with a tempo of 8va. The bottom staff is a bass clef staff with a tempo of 12. The fretboard diagram shows the strings T (top), A, and G. Fret markings are shown above the strings. The first measure shows a sequence of notes with fingerings: 13-13, 14-12-14, 13-13, 14-12-14. The second measure shows a sequence of notes with fingerings: 13-13, 14-12-14, 15. The third measure shows a sequence of notes with fingerings: 13-13, 14-12-14. The fourth measure shows a sequence of notes with fingerings: 13-13, 14-12-14.

# Minor Pentatonic Shape 5 Licks

## SHAPE 5



Here are 5 lines built around Shape 5. They are all played as audio examples.

Figure and audio example 1.5a

Musical notation for Figure 1.5a. It consists of two staves. The top staff is a treble clef staff with a 12/8 time signature. The bottom staff is a bass clef staff with a 12/8 time signature. The notation shows a series of eighth-note patterns. Below the staff, there are two sets of horizontal lines representing the guitar neck. The first set of lines shows a sequence of notes: 17, 17, 14, 17, 14. The second set of lines shows a sequence of notes: 14, 17, 17, 17, 14, 14. Arrows above the lines indicate specific fingerings: '1 1/2' points to the first note of the first set; 'FULL' points to the second note of the first set; '1 1/2' points to the first note of the second set; 'FULL' points to the second note of the second set; and '1' points to the third note of the second set.

Figure and audio example 1.5b

Musical notation for Figure 1.5b. It consists of two staves. The top staff is a treble clef staff with a 12/8 time signature. The bottom staff is a bass clef staff with a 12/8 time signature. The notation shows a series of eighth-note patterns. Below the staff, there are two sets of horizontal lines representing the guitar neck. The first set of lines shows a sequence of notes: 17, 20-17, 15, 17-14, 17. The second set of lines shows a sequence of notes: 17, 17, 14, 14. Arrows above the lines indicate specific fingerings: '1 1/2' points to the first note of the first set; '1' points to the second note of the first set; '1' points to the first note of the second set; '1' points to the second note of the second set; and '1' points to the third note of the second set.

Figure and audio example 1.5c

Musical notation for Figure 1.5c. It consists of two staves. The top staff is a treble clef staff with a 12/8 time signature. The bottom staff is a bass clef staff with a 12/8 time signature. The notation shows a series of eighth-note patterns. Below the staff, there are two sets of horizontal lines representing the guitar neck. The first set of lines shows a sequence of notes: 17, 15, 17, 14-17, 14-17, 17. The second set of lines shows a sequence of notes: 17, 14-14, 14. Arrows above the lines indicate specific fingerings: '1 1/2' points to the first note of the first set; '1' points to the second note of the first set; '3' points to the first note of the second set; '1/2' points to the second note of the second set; '1/2' points to the third note of the second set; '1' points to the fourth note of the second set; and '1' points to the fifth note of the second set.

### Figure and audio example 1.5d

8<sup>th</sup>.....

12/8

15 15 15 17 15 17-14 14 14 17 14-17 14-14

### Figure and audio example 1.5e

8<sup>th</sup>.....

12/8

15 14-17 | 12 14-14 17-14 14=14 15 14-17 | 14-14 17-14 14-17 14-14

## Chapter 2 - How to Practice

Now we have specific vocabulary that plays to the strengths of each individual shape, we can look at ways to incorporate the licks into your own solos and make them your own.

There is great debate on the subject of *licks* versus *spontaneous improvisation*, however I think a good solo is a combination of both approaches.

When you first learned to speak you copied the odd word from your parents, gradually you put them into sentences and now you don't even think about how to talk. Your own ideas just come out as you desire them to. However if you hadn't gone through that phase of 'using your parents' licks', you'd have never developed the ability to speak at all.

The following system is a fantastic way to make your licks sound natural and to also help incorporate new vocabulary into your playing, thus making it sound your own. It will also teach you to organically develop an idea in a truly musical way.

In the first exercise I want you to focus on just one line, let's try this one from **figure and audio example 1.1a**

A musical staff in A7 chord (A, D, G) for a 12th position blues scale lick. The lick consists of two bars. The first bar starts with a 'FULL' upstroke on the 7th string, followed by a downstroke on the 5th string, and ends with a 'FULL' upstroke on the 8th string. The second bar begins with a '1/2' upstroke on the 5th string, followed by a downstroke on the 7th string, and ends with a '1.' (dot) indicating a sustained note or a transition.

As you can see, this is a 2 bar lick.

We will play this idea over the space of 4 bars. The first 2 bars will be the lick; the second 2 bars will be an *improvised* answering phrase. **Figure and audio example 2a** shows how:

A musical staff in A7 chord (A, D, G) for a 12th position blues scale lick. The first two bars are labeled 'LICK' and show the same 2-bar pattern as above. The next two bars are labeled 'IMPROVISE' and begin with a 'CONTINUE WITH A RELATED IDEA HERE' instruction. The lick pattern continues in the first two bars, and the improvisation begins in the third bar.

Start by putting on **Backing Track 1: Slow Blues in A Minor** and be careful to focus on the exercise. Don't let yourself start noodling around the scales. Be sure to stick to 2 bars of the lick, then 2 bars of your improvised answering phrase.

Don't worry for now about the *quality* of the improvised line you play, but imagine that the lick in the first half is a **question** and you're playing an **answer**. There are a billion possibilities.

When you're comfortable with that, move on to your other lines in the key of A. Try it with each lick in each of the 5 positions. Remember, it's easy to lose focus and start wandering, but keep pulling

yourself back to the exercise.

The second exercise we will try is to reverse exercise 2a. Start with 2 bars of improvisation and try to seamlessly blend that into a lick that you learned in chapter 1. **Figure and audio example 2b** shows you how:

The musical notation consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 12/8. It has two measures of blank space labeled "IMPROVISE". The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 12/8. It also has two measures of blank space. Below the bass staff, the text "BEGIN WITH YOUR OWN IDEA HERE...." is written. After the first measure of improvisation, there is a vertical bar line. Following the bar line is a "LICK" consisting of a single eighth note followed by a sixteenth note. This lick is annotated with "FULL" above the note heads and "5" below them. The lick ends with a fermata. The next measure continues the bass line with a bass note at the bottom of the staff. The text "RESOLVE IT WITH A LICK HERE...." is written below the staff. This measure ends with a vertical bar line.

Again, try this with each lick in the 5 positions.

Finally and most importantly, Look at **figure and audio example 2c**:

The musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a time signature of 12/8. It has two measures of blank space labeled "IMPROVISE". The middle staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 12/8. It has two measures. The first measure starts with a bass note at the bottom of the staff, followed by a vertical bar line. The second measure begins with a bass note at the bottom of the staff, followed by a vertical bar line. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a time signature of 12/8. It has two measures. The first measure starts with a bass note at the bottom of the staff, followed by a vertical bar line. The second measure begins with a bass note at the bottom of the staff, followed by a vertical bar line. The text "BEGIN WITH A SHORT IDEA...." is written below the first staff. The text "...MERGE IT INTO A LICK FOR 2 BARS...." is written below the middle staff. The text "...RESOLVE IT HERE..." is written below the third staff.

As you can see, in this example we begin with a short piece of improvisation, merge it into a phrase we know and then resolve it with more improvisation.

Once you have done this with all the licks in chapter 1 you should be well on your way to playing a convincing blues solo.

**\*\*\*Warning! – Don't be too strict with yourself about playing the licks perfectly. Blues is all about phrasing and improvisation. There is no *right* way to play any one lick so it's better to focus on a smooth, natural sounding line than waste time trying to get your lines to sound exactly like mine. I give you permission to change my lines as much as you like!\*\*\***

**Have fun!**

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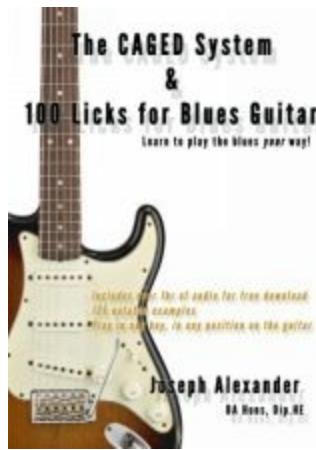
It covers Major and Minor Pentatonic scales, The Blues Scale and The Mixolydian Mode

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## **Other Books by this Author.**

# The CAGED System and 100 Licks for Blues Guitar



**-100 Top Quality Blues Licks-**  
**-Complete Method to Learn the Guitar Neck-**  
**-Over 1 Hour of Live Examples and Audio for FREE Download-**

Whether you want a *complete method to learn blues guitar* or just a set of *100 excellent blues guitar licks*, this book has you covered.

Most guitarists stay locked into the same patterns and scale shapes for years, unable to break out of the habits and licks they first learnt as a beginner. This leads to creative stagnation, boring solos and a sense that something will always be missing from their playing.

Ask yourself this: - When you solo do you normally go straight to your first pentatonic box shape?

- Do you normally play in a limited range of 'easy' keys, like A, E, G and C?**
- Would you like to have complete *freedom to visualize and play in any key, in any position on guitar*?**
- Do you only use minor pentatonic scales, or rarely use rich sounding modes to enliven your playing?**

If the answer to any of the above questions is *yes* then this book is for you.

This book helps you spread out your playing all over the guitar neck. It frees you from playing the same ideas over and over again. This book *spurs creativity by opening up the neck* and most importantly, it teaches you an *incredibly strong visual method* to 'hang' scales and licks off 5 easy to remember chord shapes.

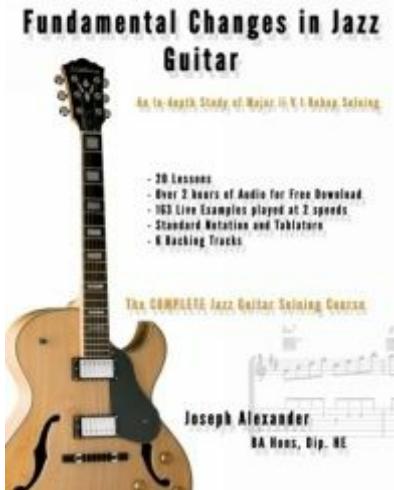
The CAGED System for Blues Guitar covers both *Major and Minor Pentatonic Scales*, *The Blues Scale* and *The Mixolydian Mode*. With 25 licks for each scale covering all 5 positions, you'll never be short of something interesting to say on your instrument.

This isn't a book just about scales. There are *over 100 blues guitar licks* in different styles that you will memorise easily, and can form the basis of new, improved solos. You'll learn to hang these off each chord shape, so wherever you are on the guitar you'll never lose the groove.

This is the method taught at the London College of Music's Guitar Institute, and I'm very happy to share these powerful concepts with you.

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# Fundamental Changes in Jazz Guitar



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Containing over 2 hours of audio examples and backing tracks, Fundamental Changes on guitar is a logical, in-depth soloing study of the important major ii V I (2 5 1) in jazz.

Aimed at the intermediate guitarist or first time jazz soloist, this important and comprehensive work takes the student from first principles right through to advanced substitutions and extensions that can be played over each chord of the progression.

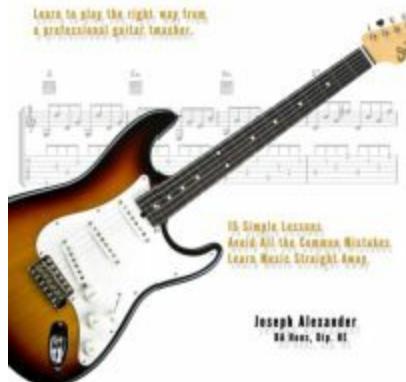
The focus of the book is on playing, rather than theory and whilst there is often a brief explanation of the necessary concepts involved, each of the 20 chapters emphasises playing and creating music.

The book contains over 162 individual, notated musical examples in tablature and standard notation. Each musical example has a corresponding audio file and they are all available for free download from a dedicated website. There are also 6 backing tracks for the student to practice all the jazz lines they are learning to construct.

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# 15 Essential Guitar Lessons for Beginners

## 15 Essential Guitar Lessons for Beginners



Written by a professional, full time guitar teacher, 15 Essential Guitar Lessons for Beginners, teaches you to play the right way from the first time you pick up the instrument.

*"The most common scenario I come across as a guitar teacher is the adult who is self-taught with bad habits: Things that should be sorted out on day one and have been left unchecked for years have developed into brick walls stopping any progress.*

*These fundamental problems need to be sorted out before the student can improve and sadly it takes a long time to un-learn and re-train an ingrained habit. I wrote this book to try to help people get things right, right from the start".*

This isn't a theory book; it's not all about posture or technique. It's about getting the simple, essential things right, whilst quickly building the important skills you need to play the guitar.

The in depth chapters cover:

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- Changing Chords Whilst Strumming*
- New Chord Progressions to Practice*
- More Interesting Rhythms*
- Splitting the Chord*
- Descending Bass Lines*
- Fragments of Songs*
- Reading Guitar Tablature*
- Finger Picking Patterns*
- Further Study*
- Dictionary of Useful Chords*

It's all about playing and learning music whilst keeping in mind the foundational techniques that will

allow you to continue to grow as a guitarist, long into the future.

As a bonus, there is a comprehensive Chord Dictionary to help you with the first chords you will come across as a beginner.

[Click here to buy it now in Paperback or for Kindle/iPad/PC or Smartphone](#)

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# Bonus Chapters from The CAGED System and 100 Licks for Blues Guitar

# Chapter 1 - What is the CAGED System?

The guitar is unique amongst instruments in that it isn't linear. Imagine a keyboard; the notes go in one direction and there is only one way to play each pitch. When you compare that with the guitar, you will notice that we have more than one way to play most pitches, and that the notes move both horizontally *and* vertically across the neck.

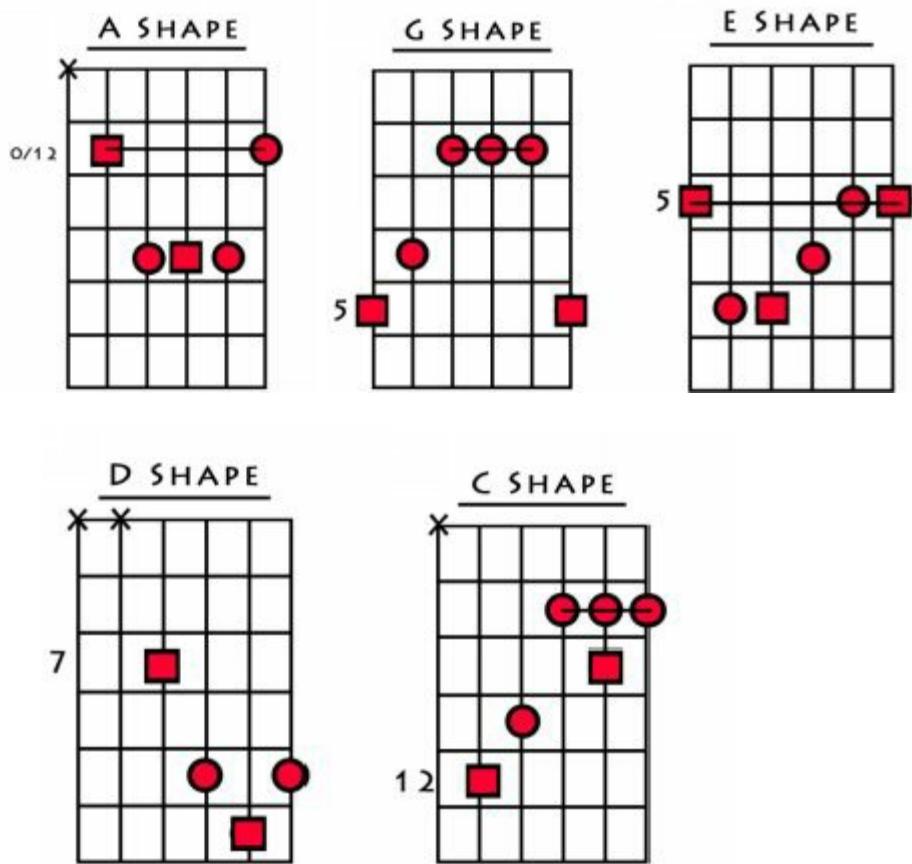
What we need is a simple way to make sense of all this information; a way to organise the neck into convenient chunks to remove confusion and help us venture into areas that we might not be confident to explore.

The more of the neck we know, the more creative, expressive and musical we can be, and the more satisfied with our playing we will feel.

This is where the CAGED system comes in.

The CAGED system divides the guitar neck into manageable chunks based around five different chord shapes - the chord shape of C, the chord shape of A, and the chord shapes of G, E and D.

Look at these *barre* chord shapes. See if you recognise the open position chords that you probably learned as a beginner. The square dots are the *root* notes and each chord has been shown here as a voicing of **A Major**:

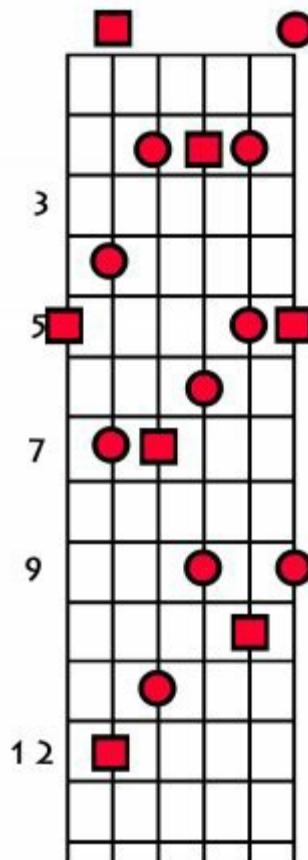


We use these chord shapes to divide up the neck when we solo. What you are going to learn is how to *hang* scale shapes and licks off each chord shape. This does take time, but it will never leave you.

*It's like 'Seeing the Matrix'*

**Using each of these shapes we can section off the neck; one shape for one position.**

For the moment, let us work in one key, the key of A. Here are all the chords above shown as different voicings of an A Major chord spread out on the neck.



At first glance this may look confusing, but look again carefully. Can you see all the barre chord shapes from the previous page on the neck diagram above? Use the square root notes to help you orientate yourself.

### **Why is this important?**

This concept is vital to our ability to solo in any position. For example, if I'm in the key of A Major and my left hand is located in the 9th-12th fret area, I will be visualising the 'C' Shape. If I want to play in the 3rd to 5th fret range, I see a 'G' Shape. I have many licks and lines in my head that I visualise around each chord shape so wherever I am on the guitar, I always have something to play!

The real trick to all this is being able to see clearly all the *root* notes for the key we are playing in. *Root notes* in this book will always be shown as a square dot in any diagram.

You should now understand that

- We have 5 chord shapes which separate the neck into 5 individual areas.
- We use these shapes as visual aid to help us navigate around the fretboard.
- We will learn our scales and licks in conjunction with each chord shape.
- When we visualise each chord on the neck, we will immediately have the vocabulary to play in each position.

That is the beauty of the CAGED system. In the next chapter we will learn to ‘hang’ scales off each chord shape so that when you see the chord shape, you see all the licks you know.

The chords I have shown above are all, for the moment, major chords. We would visualise them if we were playing major scales and licks:

- **If we are soloing with major scales, we use major chords.**
- **If we are soloing using minor scales, we use minor chords.**
- **If we are soloing with dominant 7 scales, we use dominant 7 chords.**

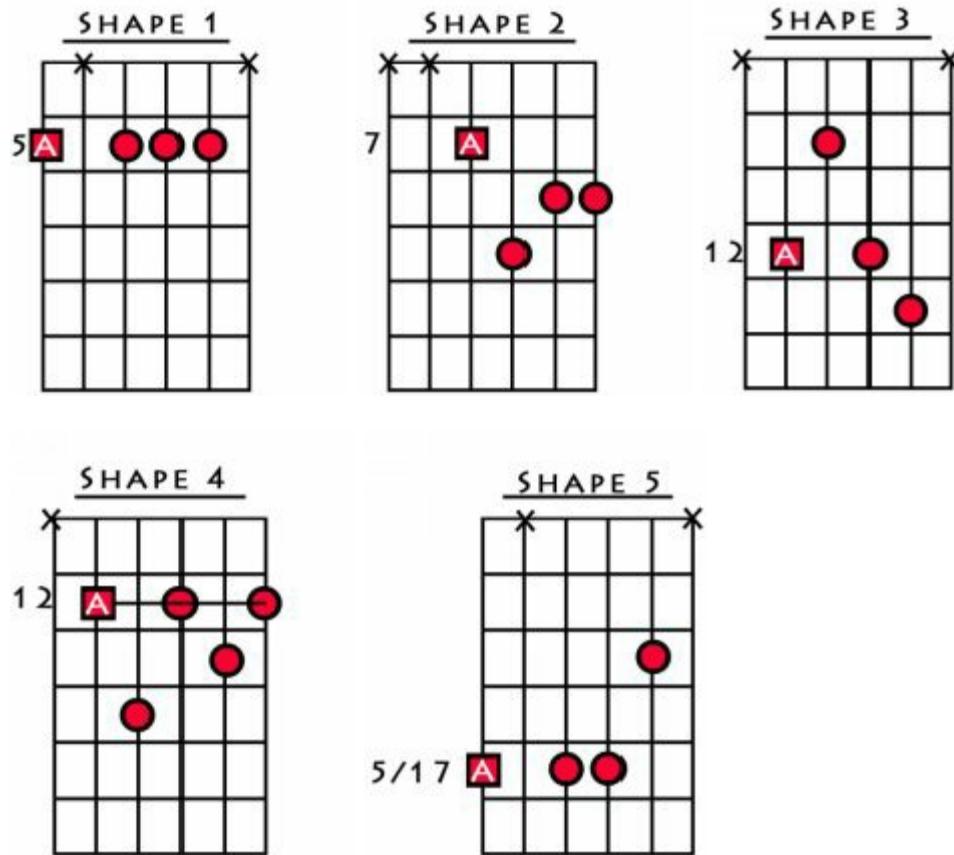
## Chapter 2 - The CAGED System with Minor Pentatonic Scales.

In chapter 1, we looked at how we can use *Major* Chord Shapes to divide up the neck in the key of A Major. We will be coming back to those shapes in chapter 12 when we look at the major pentatonic scale.

For now, we are going to focus on the *Minor* pentatonic scale as you may already have a grasp of one or two of the common shapes on the neck.

We will begin by learning your visual cues: the chord shapes that we will learn to associate with each scale shape. Remember, we section off the neck with chord shapes, and then mentally ‘hang’ each scale shape from each chord.

As we are learning the *minor* pentatonic scale, we will learn 5 *minor* 7 chord shapes to divide up the neck. Here are your 5 shapes, all in the key of A minor:



\* Shape 5 is actually an Aml1 chord but this helps to clarify the differences between shape 1 and shape 5.

You will notice also that we have stopped calling these chords C shape, A shape etc. Now they are just named shape 1, shape 2 and so forth.

### Exercise 1.

- Memorise these chords.
- Play through them individually, taking care to note the fret numbers on the left. Actually

say “A Minor 7 Shape x” as you play each voicing.

- Learn them ascending the neck as shown in **figure and audio example 2a.**

AM7 SHAPES: 5 INVERSIONS LOW - HIGH

A guitar neck diagram in G major (one octave) showing five inversions of the A minor 7 chord. The neck has six strings (T, A, G, D, B, E) and 17 frets. The inversions are: 1. Root position (A, C, E, G, B, D). 2. First inversion (B, D, F#, A, C, E). 3. Second inversion (C, E, G, B, D, F#). 4. Third inversion (D, F#, A, C, E, G). 5. Fourth inversion (E, G, B, D, F#, A). The notes are indicated by dots on the strings, with the top string being the 6th string (E).

- Learn them descending the neck as shown in **figure and audio example 2b.**

AM7 SHAPES: 5 INVERSIONS HIGH - LOW

A guitar neck diagram in G major (one octave) showing five inversions of the A minor 7 chord from high to low. The neck has six strings (T, A, G, D, B, E) and 17 frets. The inversions are: 1. Root position (A, C, E, G, B, D). 2. First inversion (B, D, F#, A, C, E). 3. Second inversion (C, E, G, B, D, F#). 4. Third inversion (D, F#, A, C, E, G). 5. Fourth inversion (E, G, B, D, F#, A). The notes are indicated by dots on the strings, with the bottom string being the 6th string (E).

- Play them in alternating positions like in **figure and audio example 2c.**

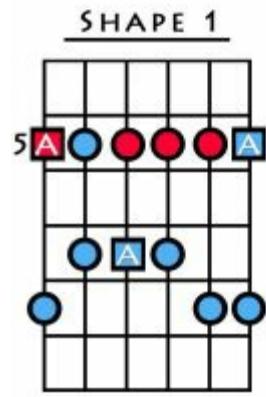
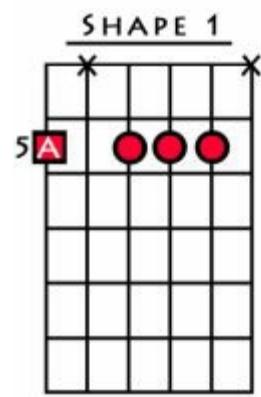
AM7 SHAPES: 5 INVERSIONS ALTERNATING

A guitar neck diagram in G major (one octave) showing five inversions of the A minor 7 chord in an alternating pattern. The neck has six strings (T, A, G, D, B, E) and 17 frets. The inversions are: 1. Root position (A, C, E, G, B, D). 2. First inversion (B, D, F#, A, C, E). 3. Second inversion (C, E, G, B, D, F#). 4. Third inversion (D, F#, A, C, E, G). 5. Fourth inversion (E, G, B, D, F#, A). The notes are indicated by dots on the strings, with the bottom string being the 6th string (E).

Now you have memorised these 5 important chord voicings, it is time to learn the minor pentatonic scales that fit around each shape.

To begin with, let's focus in on shape 1.

Here is the chord diagram once again, and next to it, I have shown how A minor pentatonic *hangs* from the chord shape:



It is clear in the above diagrams how the A Minor pentatonic Shape 1, fits in and around the chord of Am7.

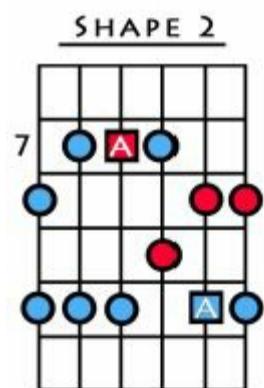
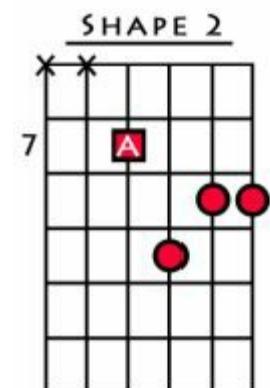
- The red dots show notes that are in the chord and scale.
- The blue dots show scale tones.
- The square dots are the roots of the chord/scale (in this case, 'A').

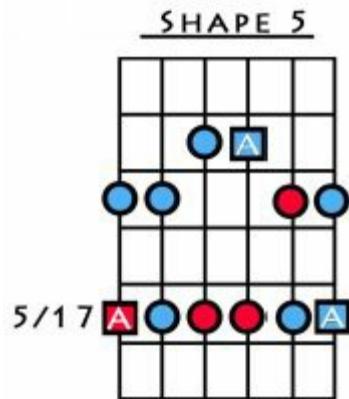
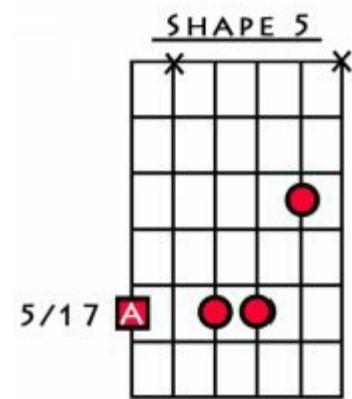
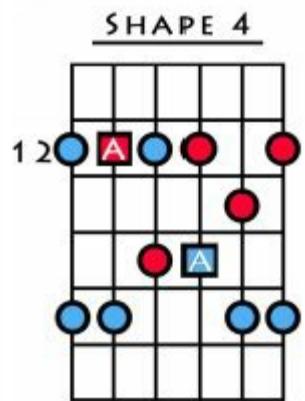
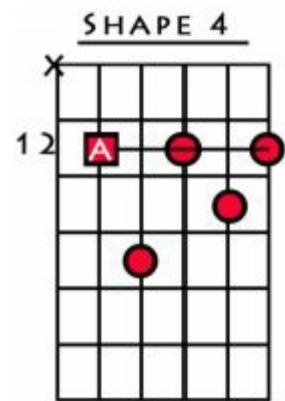
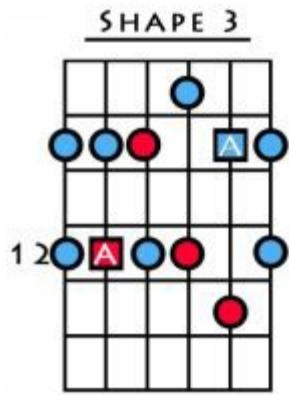
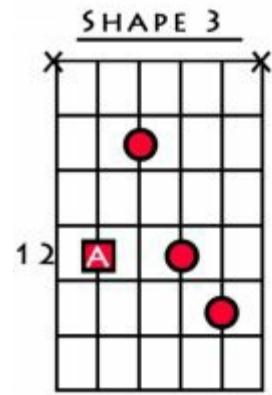
### Exercise 2.

To develop the visual links between the chord and scale shape, play through **figure and audio example 2d:**

As silly as it sounds, every time you play the Am7 chord, say “A minor 7” out loud.

Let us now examine this idea with the other 4 chord shapes:





As you learn each shape above, in your mind's eye visualise the red dots on your guitar neck. Your ability to do this will improve quickly with practice.

**Figure and audio example 2e** teaches you to practice the other scale positions, just like we did with shape 1.

## AM7 SHAPE 2

A MINOR PENTATONIC

Guitar tab for AM7 Shape 2. The top staff shows a scale pattern: B-A-G-F-E-D-C-B. The bottom staff shows a fretboard diagram with fingerings: 8-9, 7-10, 8-10, 10-8, 9-7, 10-7, 10-8.

## AM7 SHAPE 2

A MINOR PENTATONIC

Guitar tab for AM7 Shape 3. The top staff shows a scale pattern: B-A-G-F-E-D-C-B. The bottom staff shows a fretboard diagram with fingerings: 13-12, 10-12, 10-12, 9-12, 10-12, 12-10, 13-10, 12-9, 12-10, 12-10, 12-10.

## AM7 SHAPE 4

A MINOR PENTATONIC

Guitar tab for AM7 Shape 4. The top staff shows a scale pattern: B-A-G-F-E-D-C-B. The bottom staff shows a fretboard diagram with fingerings: 12-15, 12-14, 12-14, 13-15, 12-15, 15-12, 13-12, 14-12, 14-12, 14-12, 15-12.

## AM7 SHAPE 4

## AM7 SHAPE 5 A MINOR PENTATONIC

Guitar tab for AM7 Shape 5. The top staff shows a scale pattern: B-A-G-F-E-D-C-B. The bottom staff shows a fretboard diagram with fingerings: 15-17, 15-17, 14-17, 15-17, 15-17, 17-15, 17-15, 17-14, 17-14, 17-15, 17-15.

## AM7 SHAPE 5

Look at **figure and audio example 2e**. Notice that each time you play through the scale, you *begin from the lowest note in each position*. Do not just start from the root.

The sequence is

- Play and say the chord.
- Play through the scale ascending and descending.
- Play and say the chord.

Once you have become reasonably confident with this, start to play though each position but with the scale *descending and then ascending*.

I have shown this idea with Shape 3 in **figure and audio example 2f:**

AM7 SHAPE 3

The musical example consists of two staves. The top staff is a treble clef staff with eighth-note patterns. The bottom staff is a bass staff with four horizontal lines representing strings. Above the staff, there are fingerings indicating a descending scale pattern: 12-10, 13-10, 12-9, 12-10, 12-10, 12-10, 10-12, 10-12, 10-12, 9-12, 10-13, 10-12.

Repeat this for all 5 positions.

Once you have got that under your fingers, try **figure and audio example 2g:** this *monster* exercise links everything together.

A MINOR PENTATONIC 5 POSITIONS

The image shows five staves of musical notation for the A minor pentatonic scale, divided into five positions. Each staff includes a corresponding guitar neck diagram below it.

- Position 1:** Notes: A, C, E, G, B. Fret numbers: 5, 8, 5-7, 5-7, 5-8. Fingerings: 5-8, 5-7, 5-7, 5-8.
- Position 2:** Notes: A, C, E, G, B. Fret numbers: 8-10, 7-10, 7-9, 8-10, 8-10. Fingerings: 8-10, 7-10, 7-10, 7-9, 8-10.
- Position 3:** Notes: A, C, E, G, B. Fret numbers: 10-12, 9-12, 10-13, 10-12, 10-12. Fingerings: 10-12, 10-12, 10-12, 9-12, 10-13.
- Position 4:** Notes: A, C, E, G, B. Fret numbers: 12-15, 12-14, 12-14, 13-15, 12-15. Fingerings: 12-15, 12-14, 12-14, 12-14, 13-15.
- Position 5:** Notes: A, C, E, G, B. Fret numbers: 15-17, 14-17, 14-17, 15-17, 15-17. Fingerings: 15-17, 15-17, 14-17, 14-17, 15-17.

Do the previous exercise with descending scales.

Finally, Practice this exercise by ascending one shape and then descending the next like in **figure and audio example 2h:**

A MINOR PENTATONIC 5 POSITIONS ASCEND THEN DESCEND

The image contains three staves of musical notation for guitar, each representing a different position of the A minor pentatonic scale. The notation includes a treble clef, a key signature of one sharp (F#), and a common time (C). The first staff shows positions 1-2, the second staff shows positions 3-4, and the third staff shows position 5. Boxed numbers above the strings indicate specific frets to play.

**Staff 1 (Position 1-2):**

- Fret 5: 5-8
- Fret 6: 5-7
- Fret 7: 5-7
- Fret 8: 5-8
- Fret 9: 5-8
- Fret 10: 10-8
- Fret 11: 10-8
- Fret 12: 9-7
- Fret 13: 10-7
- Fret 14: 10-7
- Fret 15: 10-8

**Staff 2 (Position 3-4):**

- Fret 10: 10-12
- Fret 11: 10-12
- Fret 12: 10-12
- Fret 13: 9-12
- Fret 14: 10-13
- Fret 15: 10-12
- Fret 16: 13-12
- Fret 17: 14-12
- Fret 18: 14-12
- Fret 19: 14-12
- Fret 20: 15-12

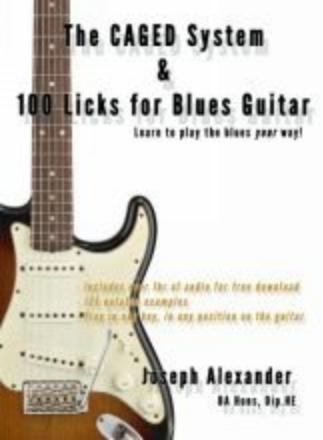
**Staff 3 (Position 5):**

- Fret 15: 15-17
- Fret 16: 15-17
- Fret 17: 15-17
- Fret 18: 14-17
- Fret 19: 14-17
- Fret 20: 15-17
- Fret 21: 15-17
- Fret 22: 15-17

To make sure you're playing these exercises correctly, practice them with the corresponding audio examples playing in the background. Try to sync in with the recorded guitar. When you feel confident, speed them up with a metronome.

Memorising anything can take a while. Spend time on this chapter as it forms the basis of everything we will do in the rest of this book.

*In the next chapter we will start to develop your blues guitar vocabulary by teaching you musical licks and phrases for each shape.*



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